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American Art News

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OLD MASTER FOR MINNEAPOLIS.

The Bourgeois Galleries, 668 Fifth Ave., have recently sold the "Flight Into Egypt," by Patinir to the Minneapolis Museum. The painting, reproduced on this page, is regarded as one of the finest examples of this master, and is one of the most interesting Primitives which has been seen in New York for some time. It measures 13½ in. by 19¾ in. The Madonna, caressing the Child is in a brown dress, St. Joseph filling his gourd from a small brook. The river Maas, a small, fortified city, monasteries, farm-houses, pastures and wooded hills, are the component parts of the landscape. At the right of the Madonna is a peasant plowing; behind him are some soldiers, and in the middle-distance is Bethlehem.

AMN. ARTISTS ROME DISPLAY

"An informal exhibition of the work of the American School of Fine Arts has just been held for the first time in ten years," says a cable from Rome to the New York "Times," "and the young artists, held their own well with the schools of other nationalities. The Directors of the British, German, French and Spanish schools who examined the work, pronounced it more than creditable.

"George Simpson Koyl, who holds a scholarship from the University of Pennsylvania, exhibited reliefs and watercolors, and a design for the United States Hall of Fame, original in conception. Kenneth Carpenter from the Mass. Tech., showed handsome drawings. A. B. Sears, also of Boston, had a reproduction of the Palazzo Farnes.

The sculptures were particularly good. Several pieces by Albin Polasek, excellent. One, "The Sower," received hon. mention at last year's Salon. A. D. Thrasher of New York, a pupil of Saint-Gaudens, showed a faun.

In the department of paintings Ezra A. Winter of Chicago showed a group of philosophers. G. H. Stahr of New York, a decoration for a large building. I. K. Savage of Chicago, some creditable copies of interiors, and W. C. Francis, view from Tivoli.

The exhibition was a social as well as an artistic occasion.

Jules Guerin in London.

A special cable from London to the "N. Y. Times" of May 17, states that Jules Guerin, the art director of the Panama-Pacific Exposition, has come to London from San Francisco for the sole purpose of viewing the eight large decorations which Frank Brangwyn, the only non-American artist honored with a Panama commission, is doing for the Festival Court.

FINE ARTS CONVENTION.

Although the Secretary of the American Federation of Arts, which held its Fifth Annual Convention in Fullerton Hall, Chicago this week, closing today did not think fit, as usual, to send the program of the Convention to the art journals of the country, nor to extend to them any invitation to the Convention, a stupid policy, it would seem, as the Federation suffers from lack of publicity properly made, it is learned that there was a fair attendance of delegates and members, although the long and expensive journey to Chicago cut down the usual representation. Addresses were made by Director Robinson of the Metropolitan Museum, Mr. William Sloane Coffin of W. and J. Sloane and Co., the N. Y. Carpet firm, Lorado Taft, President Hutchinson of the Chicago Art Institute, President De Forest of the Metropolitan Museum, and Art Director John E. D. Trask of the Panama-Pacific Exposition. The discussions were, as usual, mostly academic, but the delegates and members had a good time and the affair may be said to have been successful, in its way. The real practical useful and to be encouraged end of the Federation is its travelling art exhibitions, which constitute the only real solid reason for its existence and its now five years of life.

SCULPTOR KONN GOES HOME.

Mr. Arthur Konn, the German sculptor, who came from Berlin some weeks ago to enlist the interest of wealthy German Americans in this country in the plan to bring over a representative collection of modern German pictures and sculptures for the Panama-Pacific Exposition—as the German Government has declined to have the Nation represented at San Francisco—returned to Berlin last week. It is understood that while Mr. Konn who desired to secure some 50,000m. (\$12,500), the balance of the same amount to be subscribed in Germany, secured a few subscriptions, he did not meet with the success anticipated, as the argument was used that Germany herself should raise the necessary funds.

MORGAN ART TO BE SOLD?

The arrival a week ago of English art collectors, Mr. Fairfax Murray, whose speciality is Italian art and especially old Italian drawings, and Mr. Oscar Raphael, a connoisseur of Japanese and Chinese art, of which he has an extensive collection, with Sir Charles H. Read, of the British Museum, has again given rise to the rumor in the dailies that the Morgan art collections, in whole or in part, are soon to be sold.

GREATEST WORLD PICTURES.

The Picture and Art Trade of Chicago, recently called upon picture dealers to send in lists of the twenty "most important pictures in the world," and thirty-five firms responded, with the result as indicated below:

"Sistine Madonna," Raphael; "Aurora," Guido Reni; "Last Supper," da Vinci; "Angelus," Millet; "Horse Fair," Rosa Bonheur; "Christ in Temple," Hofmann; "Age of Innocence," Reynolds; "Mona Lisa," da Vinci; "Dance of Nymphs," Corot; "The Mill," Ruysdael; "My Mother," Whistler; "Sir Galahad," Watts; "Avenue of Middleharnis," Hobbema; "Broken Jug," Greuze; "Gleaners," Millet; "Madonna of the Chair," Raphael; "Immaculate Conception," Murillo; "Night Watch," Rembrandt; "Baby Stuart," Van Dyck; and "The Nativity," by Correggio.

This is chiefly interesting as an indication of what the trade regards as the most popular paintings in the world, and, curious as the list is in some respects, the only wonder is that it contains so little that is second-rate. In its next issue the Picture and Art Trade proposes to give the verdict of the Art Museum "and others outside the trade" on the same question.

FOULC COLLECTION SALE.

Miss Belle da Costa Greene, librarian to Mr. J. P. Morgan, has given out the following statement on the authority of Mr. Morgan:

"The Foulc collection of prints, engravings, and books on ornaments was purchased by the late Mr. Morgan on its reputation as the finest of its kind in existence. When he received the books at his library in New York he found after careful and thorough examination that the collection was not of the quality represented; that in most instances the engravings were poor, of late states, and badly cut down or remargined. Mr. Morgan was always careful not to admit to his collection any book or print in poor condition or below the standard he had set for his library. For that reason he did not wish to retain this collection, and it was sold in Paris.

"At the time of the sale it was distinctly stated by Mr. Morgan that the books were sold 'as the Foulc collection,' and not in any way as part of Mr. Morgan's library. When the books were examined by him he found the material in general so inferior in quality that he did not care to retain the collection, and, as stated in the 'Times,' has offered it for sale at public auction in Paris."

The collection will be sold at auction at the Hôtel Drouot on June 3 and the three following days. It was recently offered to Auguste Jacques Doucet, head of the famous firm of couturiers, who declined it.

M. Foulc, who is 85 years old, is greatly distressed by the dispersal of the collection. He is in bad health, and refuses to see anybody. A member of his household said to the "N. Y. Times" correspondent:

"M. Foulc, understood at the time of the sale to the late J. Pierpont Morgan that the collection and would at Mr. Morgan's death be presented to the American nation. M. Foulc would not have sold it otherwise as it had been his life hobby. All the books bear M. Foulc's bookplate."

The collection comprises over 600 volumes, collected piece by piece in all the capitals of Europe between the years 1865 and 1895. M. Foulc, a rich French amateur, attended sales personally, buying as a connoisseur for the love of collecting.

All experts agree that the collection is likely to bring an enormous sum possibly over \$200,000.

The first day's sale, June 3, will be of illustrated books, many unique, in Latin, French, &c. The include the "Album Amicorum" of 1604, containing light French verses with twenty-one colored illustrations. The first day's sale will also include

books dating from the XVI-XVIII century on architecture, ornaments, decoration, armor, rings and jewels.

On the second day will be sold books describing decorative work by Italian, Dutch, French, and German artists from the XVI-XVIII century. An illustrated edition of the Psalms in French verse, printed at Lyons in 1563, and a book containing twenty-three portraits engraved by Hans Lieftrink of Antwerp, will also be sold.

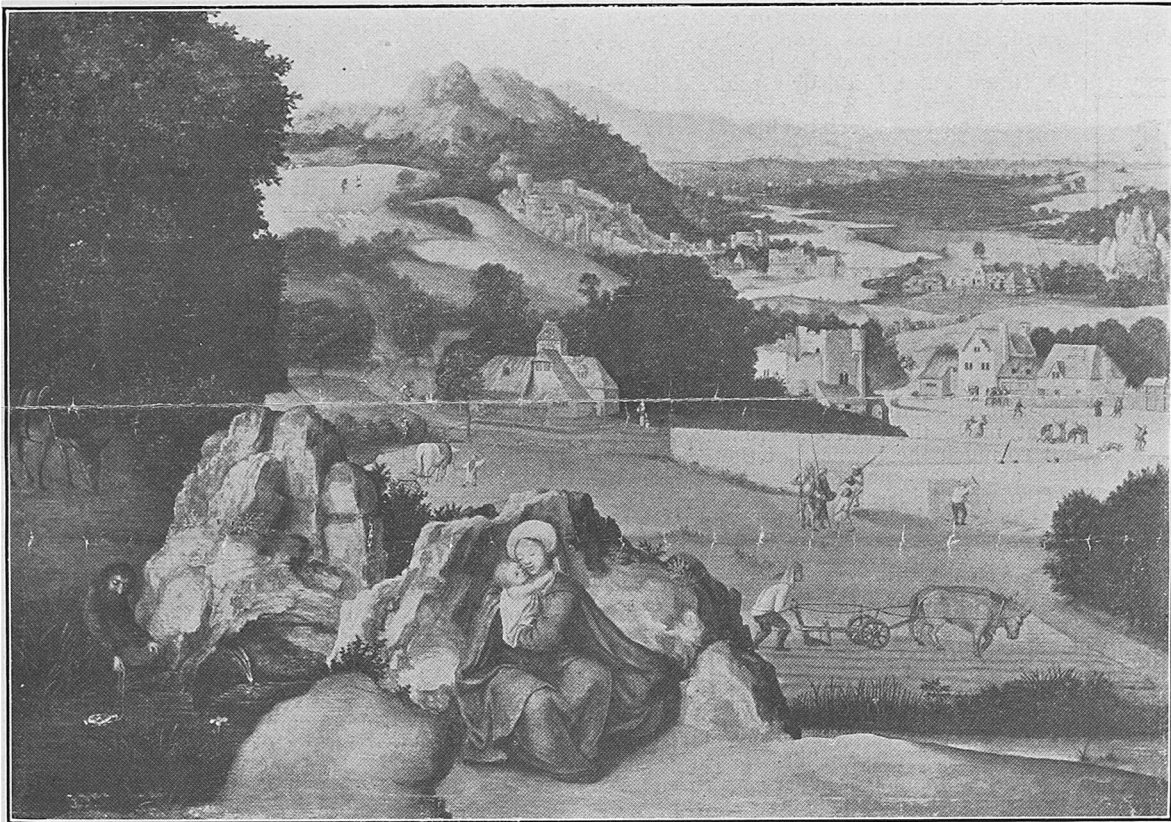
On the third day will be sold books describing decorative pieces by French artists up to the XVIII century, and books on architecture and perspective, notably the illustrated first edition of the treatise of Albrecht Dürer, printed at Nuremberg in 1525.

On the fourth day similar books will be sold, notably the younger Pouget's very rare treatise on precious stones, Paris, 1762, together with Renaissance pamphlets, etc.

Jefferson Statue at Columbia.

A bronze statue of Thomas Jefferson the work of William Ordway Partridge, will be unveiled at Columbia University June 2 during the commencement exercises. A bequest in the will of Joseph Pulitzer provided for the erection of the statue.

By bequest of the widow of Giuseppe de Nittis, the native town of this artist, Barletta, has come into possession of numerous pictures and sketches of de Nittis.



"FLIGHT INTO EGYPT."

Joachim de Patinir

Sold to the Minneapolis Museum by the Bourgeois Galleries

HISTORIC PICTURES CRUMBLING.

"Many of the portraits in the City Hall and State Capitol are crumbling," says Arthur Dawson, one of the better known painters of the city, "and unless repaired will be almost beyond it in a few years. The difficulty of preserving these paintings is not the cost," he said, "but the belief of people that a picture is spoiled by having the cracks and crinkles taken out of it. Some think it almost a sacrilege to touch an old master, or even an ordinary painting which shows the effect of time, even though so doing restores all its former beauty."

Mr. Dawson has saved among other works C. P. A. Healy's portrait of General Sherman which hung on the walls of Memorial Hall at West Point. It was brought here two weeks ago ruined, in the opinion of experts.

DALLAS BUYS PICTURE.

The Folsom Galleries have sold a painting by Jonas Lie to the Dallas, Texas, Art Association, entitled "Under the Bridge."

Chabas Coming to N. Y. (?)

Paul Chabas, the painter of "September Morn," may visit New York, to spend the Winter here, according to a special cable from Paris to the "N. Y. Times" of May 1.

THE BREWER MAECENAS.

The late "Brewer Jacobsen" (to use his popular name) was a munificent art patron who solved problems such as usually have to be dealt with by government intervention. He effected the restoration of church towers, built new churches and erected monuments on streets and open places. He increased the "Carlsberg" fund, established by his father, for purposes of art, transferring to it his personal share in his breweries and likewise gave largely to artistic objects. One of his principal achievements was the erection of the Carlsberg Glyptothek, the Copenhagen Museum of Sculpture, considered by experts as rivaling the Thorwaldsen Museum in specimens of Egyptian and Graeco-Roman art.

Containing 600 works the recent Autumn exhibition of the Vienna Artist's Guild was up to the level of its predecessors. The relative absence of the younger school of artists has been the subject of comment. The most attractive feature consisted of the pictures of Max von Poosch, which displayed much of the delicacy which characterized that the site should be in the outskirts of Vienna.

Bust of Gen. Wm. Booth.

As a part of the Salvation Army's tribute to its founder, the late General William Booth, C. S. Pietro, has made a bust of him, for the meeting room of the \$400,000 memorial training school to be erected in this city.

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ART AUCTION SALES.

Late Season Sales at Silo's.

There were sold at Silo's Fifth Ave. art galleries yesterday afternoon thirteen oils consigned to Mr. Edward Brandus, and attributed to such masters as Paulus Potter, Vestier, Canaletto, Guardi, Fillippo Lippi, Hoppner, Lancret and Alex. Roslin, and a good example of the modern Paul Baudry. There was an attractive catalog. The result of the sale will be given next week. Furniture, etc., some from estate of late Mrs. Frederick Benedict (Virginia Coudert) and other estates, were sold the late afternoons of the week.

Old Masters at Silo's.

Eight old paintings, cataloged as the works of famous masters and consigned by the estate of a collector in London, to Mr. Edward Brandus, were sold at auction May 15 at Silo's Fifth Avenue Art Galleries for \$13,950. The highest price was \$4,100, paid by Mr. R. E. Jay of Cleveland, for "Mariana of Austria, second wife of Philip IV," a large work set down as a Velasquez. Capt. J. R. Delamar paid \$2,450 for "Lady Sheffield," a full-length portrait, listed as a Gainsborough.—N. Y. Herald.

Max Lyon Sale Fails.

The sale of the Max Lyon collection of works of art, which was to have lasted six days, began and ended abruptly at Christie's last Tuesday. All the remaining objects were withdrawn. Although a great crowd attended, no sensational prices were attained; the total was about \$40,000. A XV century Florentine white marble figure of the Infant Saint John, by Desiderio da Settignano, fetched the top price, \$6,562.

According to a special cable from London to the N. Y. "Times," "there is much discussion in art circles of the discontinuance of the sale as such a happening at Christie's is almost unique."

"No official reason is given for the stoppage of the sale, but it was evidently due to doubts cast by 'experts' on the authenticity of many pieces in the collection. A big foreign contingent of buyers expected to attend was absent, and British dealers kept aloof."

"The collection, it is said by one 'expert' was a mixture of good and doubtful pieces. What made the fiasco so remarkable was not so much the lowness of the prices realized as the absence of any interest on the part of the bidders."

"The doubts entertained by 'experts' found expression in the newspapers. One said before the sale:

"The question arises, why is this French collection being sold in London, when Paris is known to be the best market for this class of objects? One wonders if the owner's decision may not have something to do with the fact that at Paris art sales the auctioneer guarantees the authenticity of the works as described in the catalog and holds himself responsible for any error, while in London the buyer has to exercise his own judgment."

Books and Autograph Sales.

Four important sales of books and autographs are announced by the Anderson Auction Co. to close the season of 1913-14. On Monday and Tuesday afternoons next, May 25-26, standard sets in fine bindings, art works, Americana, and autographs of distinguished men and women of Europe and America, from the collections of Mrs. Henry P. P. Quincy of Boston and J. Maus Schermerhorn of New York, will be sold. On Wednesday afternoon, May 27, there will be a sale of important literary and Civil War material from the library of the late Benson J. Lossing, the distinguished American historian. No less than five important sales have already been made from this immense collection. On Wednesday afternoon, June 3, literary and historical letters, collected by the late Rev. Edwin F. Hatfield of New York will be sold. The collection is full of interesting letters. A few additions of Colonial and Revolutionary material have been made from another source.

The season at the Anderson Galleries closes with the sale on the afternoon of Thursday and Friday, June 4 and 5, of autographs from the library of the late Bishop William Croswell Doane of Albany, and from other collections. This sale includes documents and letters of importance from the Colonial period to the Civil War, valuable New York State and City documents, original MSS. of modern authors, letters of literary celebrities, and highly important autograph letters of Fulton, Lincoln, Washington, and many others.

(Continued on page 8)

CLEVELAND.

The first spring exhibition of the Cleveland Art Club closes at the Gage galleries with eighty-one entries today. In the exhibition there are watercolors, oils, architectural drawings and sculptures. President W. J. Edmondson is represented by several pastel drawings. Other club members exhibiting are George C. Adomeit, E. R. Blair, W. H. Bohnard, Herbert Bohnert, M. James Bowman, George P. Bradley, S. P. Clark, Owen Coughlan, Ora Coltman, F. H. Cooper, H. R. Drury, P. C. Gottwald, Hugh Huntington Howard, Frank L. Jirouch, Stephen Kratochvil, Adam Lehr, Oscar Liebner, Charles Morse Lines, A. K. Longuemare, Carl Lorenz, W. L. Oakes, T. J. Ritter, J. L. Sangster, Charles Shackleton, Walter Sinz, J. L. Sangster, John Semon, Charles S. Schneider, Harold Streater, Joseph Von Alt, T. R. Walker and Adolph Wurth.

Gifts for the Cleveland Museum are leaving the realm of prophecy and becoming tangible evidence of the interest which the outside art world is taking in the movement. From this time on the new office of the museum just opened at 4500 Euclid Ave. is a place of activity. Recent acquisitions for the museum are three great folios in full morocco, containing reproductions in color of the paintings in the Morgan collection; five volumes in colored plates from the Julien Greau collection of ancient glass, pottery and enamels; and a catalog de luxe of old Dutch masters shown at the Hudson-Fulton celebration, gift from the Metropolitan Museum.

The exhibition of Medici paintings at Korner & Wood galleries continues until May 2, an interesting collection of satisfying color prints. Succeeding this collection was a large collection of etchings from Keppel & Co., under the management of H. M. Dunbar, May 4-18.

Portraits of Rosamund Tudorin—private life Mrs. W. Starling Burgess—are shown at the Gage gallery in Euclid Ave.

J. D. R.

NOTES OF AMERICAN CITIES.

Toledo.

In the sculpture court at the Museum are two new bronze statuettes, a recent gift of Mrs. Rose M. Parsons of N. Y. and Lakeville, Conn. One is entitled "Boy and Duck," the other, "Girl by Pool," is the work of Frances Grimes.

Another new accession not yet installed is a large plaster statue by Daniel C. French, the gift of the National Sculpture Society.

Monoprints by H. W. Rubins, are now being exhibited at the Museum.

Art at San Diego.

The artists of Southern California are offered an unusually excellent opportunity to exhibit their work at the Exposition at San Diego in 1915, by the Southern California Expositions commission.

This commission representing the seven southern counties of California, has erected one of the most attractive buildings on the grounds, located in a commanding position as the eastern entrance to the Exposition, and in it has provided an art gallery of generous dimensions, being 38x58 feet with 1728 feet of wall space.

St. Paul.

"Spring Awakening," a bronze by Paul Manship, has been purchased by the income of a fund established several years ago by the Arts Guild from the proceeds of an art loan exhibition.

A cast of Carles Brioschi's "The Call of the North," which won the first prize of \$50 in the State Art society's recent exhibition, is to be placed in the municipal art gallery.

In the popular voting contest at the recent exhibition for the acquisition of a painting for the municipal gallery, Julius Seyler's "Oxen Crossing a Stream" won, with 1,183 votes as against 934 and 813 for its nearest competitors, Waugh's "Off the Coast of Maine" and Kitchel's "Summer Night on the Pacific," respectively.

Elmira, N. Y.

An exhibition of watercolors arranged by the American Federation of Arts has been on at the Arnot Gallery.

American Art at the Corcoran.

The trustees of the Corcoran Gallery announce that the fifth exhibition of contemporary paintings by Americans, will open to the public on Tuesday, December 15, and will close on Sunday, January 24, 1915. The last days for receiving works will be November 17 in New York, Boston and Philadelphia and November 25 in Washington. Former Senator William A. Clark has again given \$5,000 to be distributed in prizes. Circulars and entry cards will, according to the Director, F. B. McGuire, be ready about October 14.

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NEW YORK — PARIS

ART AND ARTISTS

W. A. Coffin has just been elected a member of the Union League Club.

Lionel Walden, who arrived in New York from Paris last week, started Wednesday for Honolulu to paint Hawaiian Island scenery.

W. Gedney Bunce has returned to his Venetian studio after a visit to this country.

M. J. Burns, who recently went to California on a sketching trip, has been holding an exhibition of his works at Los Angeles.

The Artist's Aid Society held its annual outing at Navesink Highlands on Wednesday last.

C. D. Weldon is preparing for a tour of the various cities of the country giving talks on Oriental pictorial art.

Jay Hambidge will shortly leave on a trip to England.

Gilbert White arrived on La Provence last week from Havre with his wife, to be present at the placing of his mural paintings in the New Haven County Court House in June.

Leopold G. Seyffert and R. B. Farley have been holding a successful exhibition of their work in Rochester. Mr. Seyffert, among his numerous commissions, has completed a portrait of Doctor Maule of Johns Hopkins.

R. W. van Boskerck is putting the finishing touches to a most attractive Adirondack landscape with an unconventional composition, a woodland path passing between white birches up against a sunset sky.

Mr. Wm. T. Evans has recently purchased for presentation to the National Gallery, Washington, D. C., Guy C. Wiggins' Spring Academy picture, "Gloucester." The artist will go abroad for the Summer to remain on the coast of England until some time in August and from there will go to the coast of France.

William H. Clarke, one of the younger Glasgow painters has had four landscapes on exhibition at the E. A. Walz Gallery, No. 1622 Walnut St., Phila. The works have good air and light and are joyous in color and feeling. The artist may be called a Scotch Jules Dupre.

Stanley Middleton is finishing, for the American Episcopal Church at Nice, a portrait of its founder, the Rev. John Cornell, M. A. Canon of the Cathedral of St. John, the Divine. Mr. Cornell was rector from 1876 to 1894, and during that time the church and rectory were built and the Endowment Fund started. Mr. Middleton is also completing a portrait of the late Mr. Warren Curtis. He recently sold to Mr. Eben Turner for his private gallery at Ithaca in this State, a landscape showing a picturesque old barn on a riverside at Delaware Water Gap.

A competition was held during the past Winter among the sculptor members of the National Sculpture Society, for a small bronze to be presented to the Lay Members of the Society. The competition was won by Robert Aitken, and the model has just been cast by the Roman Bronze Works by the cire perdue process.

The first copy was presented at the annual meeting of the Society, May 12, to Mr. John De Witt Warner, in recognition of his services of many years to the Society on its Council.

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WHERE ARTISTS WILL SUMMER.

J. Alden Weir recently returned from Florida and is at his country place at Branchville, Conn.

George H. Story, will leave soon for his cottage in the White Mountains at Mapledwood, near Bethlehem, N. H.

W. A. Coffin will leave early in June for his Summer home, Pine Spring Farm, Somerset County, Pa.

J. Carroll Beckwith leaves on June 15 for his Summer studio at Onteora, N. Y., where he will conduct a Summer painting class.

Carton Moore Park will go to Morristown, N. J., about the middle of June, for the summer.

George Inness, Jr., will soon leave for his country place, Cragmoor, near Ellenville, N. Y.

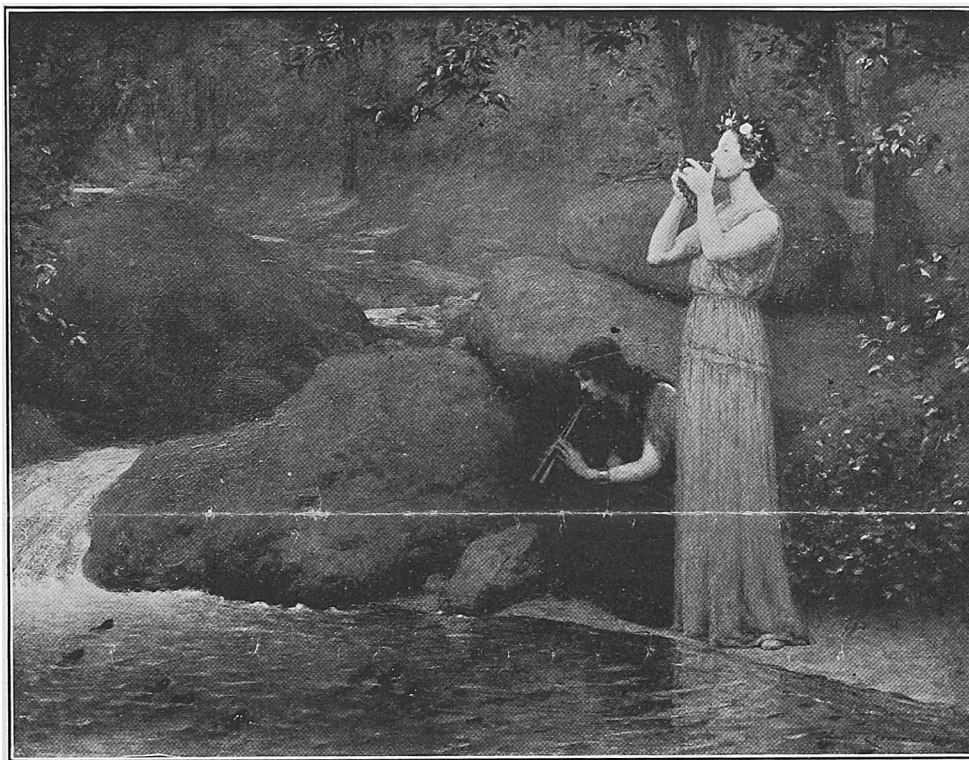
J. C. Nicoll is back from a trip to Florida and will leave soon for his place on the Maine coast.

Robert Vonnoh and Bessie Potter Vonnoh sail on "La France" May 27. They will spend the Summer at Gréz sur Loing, France, with possible short trips to Germany and England.

Edmund Rolfe and wife have removed from the Winter Studio they occupied at Woodstock, N. Y. to near Shady, N. Y., to the studio they are building for themselves there and which they hope to finish this Summer. The artists had a double show at the Art Rooms of Lexington, Ky. University lately, and sold several pictures. Mr. Rolfe sold his picture, shown at the Chicago Art Institute for \$400.

A. Frederick Kleminger returned from Paris to Chicago his home, in 1911 where he fully expected to remain. Urged, however, by a former pupil H. A. Neyland director of the Swain Free School of Art of New Bedford, Mass., he accepted a commission at the Swain School. Previous to his return from France he studied, painted and taught for ten or more years, a large class in painting in the Garden of Holy Trinity Lodge in Paris where he is well known. After two years at the Swain School of New Bedford, he met and married the late R. Swain Gifford's daughter and has since resided in Fair Haven, Mass., where he has a quaint little home and studio. During the Summer months he has classes on his own little place in Fair Haven. Last Summer the artist and his wife cruised and painted along the Mass. Coast.

D. C. French left on Tuesday for his Summer studio at Glendale, Mass.



A PASTORAL
Chester Loomis

In recent Spring Academy Exhibition

Mrs. May Wilson Preston will leave for Europe on the Olympic May 30th, and will spend the summer in London and Paris. Mrs. Preston expects to do a good deal of work on the other side.

Lester J. Boranda and his family will sail on June 2 for Paris to remain abroad all Summer. He has four important commissions to execute. The Braus Galleries recently sold his large marine "Home From the Sea" to a leading American collector, and a group of his travel sketches to an English collector.

BREDIN-PRICE.

R. Sloan Bredin and Miss Alice Ray Price, were married May 14, at New Hope, Bucks Co., Penna. Mr. and Mrs. Bredin sailed for Italy and France on Tuesday and will not return to New York until late in January, 1915.

MR. CARROLL BECKWITH

Will receive a few Private Pupils in Drawing and Painting during July, August and September in his Summer Studio at Onteora-in-the-Catskills. Out of door work will be included. Terms \$25 per month. Mr. Beckwith will also conduct a

"COURS D'ESTHETIQUE"

on Saturday mornings from 11 to 12 in conjunction with the above class. Terms for these discourses only will be \$5 per month. For particulars apply to Mr. Beckwith in his studio, 57 West 45th Street. Regarding residence or boarding facilities, to Miss Annie Flint, Onteora Cottages, 60 East 34th Street

OBITUARY.

Charles Sprague Pearce.

Charles Sprague Pearce died in Auvers sur Oise, France last Tuesday. He was born in Boston, 1851 and studied under Leon Bonnat in Paris. He was conspicuous in Parisian art circles for many years and received numerous medals and mentions. His pictures of French peasants and fisherfolk, brought him fame. He had been an invalid for ten years.

Franz Jaworski.

Dr. Franz Jaworski, archivist of the town of Lemberg and authority on the artistic and cultural past of Poland, died March 19, aged 40. His numerous works treat mainly on the history and the monuments of Lemberg.

Among the Dealers.

Charles Vignier, formerly of 34 Rue Lafayette, Paris, has recently opened new and spacious galleries at 4 Rue Lamennais, Champs Elysées.

Edmond C. Bonaventure will shortly follow his father to Europe, sailing on Wednesday on "La France."

WAGNER-SILO.

Miss Loretta Silo, daughter of Mr. and Mrs. James P. Silo, will be married to Mr. Eugene Mortimer Wagner on Tuesday, June 2, in the Church of the Blessed Sacrament.

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ART SOCIETY SCANDAL.

As was predicted in the ART NEWS last week "the fur flew" at the annual meeting of the Society of American Painters and Sculptors at the Manhattan Hotel, Monday afternoon last. Eight members resigned, namely Robert Henri, Jonas Lie, Leon Dabo, John Sloan, Sherry Fry, Guy du Bois, George Luks, and George Bellows.

These resignations were due, it is said, to a claimed lack of reports—from the treasurer. It is admitted by the executive committee that the three exhibitions of the society—the Armory show in New York, the Art Institute display in Chicago, and that in Copley Hall, Boston—produced an approximate return of some \$82,000, but at the meeting the treasurer, Elmer Macrae, could not be induced to give an account of the expenditures, claiming that he was not prepared with details, although he announced a balance in the treasury of about \$5,000 only.

The artists resigning claim that the directors have made themselves a self-perpetuating body, since, armed with many proxies, they practically re-elected themselves.

The treasurer claimed that a question of receipts in the matter of catalogs at the Copley Society Show, amounting to \$800, not yet adjusted, made it impossible for him to give a complete account. The secessionists insist that their opponents came with a cut and dried slate, save that Walt Kuhn refused re-election as secretary, H. F. Taylor being substituted.

Maurice Prendergast was elected President to succeed Arthur B. Davies.

After the new officers had been elected the matter of the resignation of Sherry Fry, the sculptor, was brought up for action, which precipitated the final result.

Fry tried to resign at the time of the Armory Show, but no attention was paid to the matter until a few days ago, when he received word that his resignation had been accepted. This was not according to the constitution, which declares that such matters shall be acted on by the association as a whole. The protestants carried their point that Fry's resignation should be acted on at the meeting, and when it was accepted then the artists above mentioned resigned in turn and walked out of the meeting. After they had left, Jerome Myers offered his resignation, but the remaining members refused to accept it. Nevertheless "he is through," he says.

The new officers are Maurice Prendergast of Boston, president; J. Mowbray-Clarke, vice-president; Henry Finch Taylor, secretary, and Elmer MacRae, treasurer. The secessionists, when asked if they proposed forming another association, said: "Never again."

A large statue of Benjamin Franklin by Paul Bartlett, a plaster cast of which is now on exhibition at the Historical Society's gallery, Waterbury, Conn., is to be erected upon the public square with funds left by B. P. Leavenworth.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE MAY BURLINGTON.

The May number of the Burlington Magazine can be obtained from the American publisher, Mr. James B. Townsend, No. 15 East 40 St.

SIGNS OF THE TIMES.

The abrupt stopping of the sale of the Max Lyon collection of mediaeval are objects at Christie's this week in London, which was to have occupied six days, after the first session, during which very low prices were obtained, is a significant occurrence. It would seem to emphasize our argument that in the readjustment of the art trade, which has been in progress for nearly two years past, and especially since the death of such great collectors as Messrs. Morgan and Altman, that the prices of a certain class of art works must fall. In the case of the Lyon sale, it would appear that the owner held his possessions at what could be called "Morgan" values, and seeing that these were hardly likely to be realized, from the experience of the first day's sale, he, perhaps wisely, did not run the risk of what might have been a general slaughter.

ART SOCIETY SCANDAL.

The result of the meeting of the Association of American Painters and Sculptors on Monday last, as told elsewhere in our columns, was not a surprise to the members of the society, whatever it may have been to the general art public. There have been reports and rumors, constantly increasing for the past year, that all was not well with the financial conditions of the society, and that instead of having become rich, as had been anticipated, as a result of the great success of the Armory show, and the following shows held in Chicago and Boston, the expense of the organization and transportation of these shows, etc., had left very little balance. It remains to be seen whether the present conditions are due to the bad management of artists who are proverbially not good business men, or to some, as yet publicly unrevealed, graft or dishonesty. Perhaps the trouble has lain with a "cubistic" method of business.

GOOD COMMON SENSE.

"The reasons so many outrages are daily committed on the public, the reason there is so much graft and so much civic, public and private dishonesty is because we are all easy going, too lazy too selfish to protest. 'Oh, the thing is done anyhow. It won't do me much good if I kick.' Yes, it won't do you much good, but it may do your fellow being good. Next to doing wrong is the sin of not protesting against wrong when it is brought to our attention. We must be not only ourselves, but we must be militant for justice to others.—Dr. W. J. Robinson in "Critic and Guide."

THE "ALEXANDRIAN POLICY."

Editor AMERICAN ART NEWS.

Dear Sir:

I have seen references in your columns to the "Alexandrian Policy," as regards the National Academy plans for new and adequate galleries, but I do not exactly understand the meaning of this. Can you explain it?

Yours truly,

Old Painter.

(The "Alexandrian Policy" as far as it affects the long cherished hopes that the Academy of Design should have new and adequate galleries for its exhibitions, may best be defined as one of "watchful waiting."—Ed.)

A Plea for Professional Courtesy.

Editor AMERICAN ART NEWS.

Dear Sir:

It is said there is more professional courtesy among the painters in France than in America, and if this is true, it is not likely that the painters of the United States will receive a large measure of public appreciation and support while their criticisms of one another continue to be mutually destructive. The medical profession affords an inspiring example of professional courtesy. Consider for a moment the effect upon public opinion, if physicians resorted to mutual disparagement! It is not a question of expediency alone; it is one of decency, human kindness and fair play.

It is a platitude to say that Conservative, Liberal and Radical opinions in art, as in Politics and Religion, have always been at war, yet this is a fact to be remembered, for it emphasizes the necessity of tolerance. When man honestly admits that he is biased—that is to say, has preferences which in turn imply antipathies—he has taken a long step towards liberality, and only through liberality of opinion is professional courtesy made possible.

The Personal Viewpoint.

As a work of art agrees or disagrees with the peculiar and personal taste of an individual, so does it appear to him to be right or wrong. In the matter of woman's dress, present styles would have seemed preposterous ten years ago, but the gradual changes from year to year have accus-

tomed us to them. In the same way the mind establishes for itself art images, and consciously or unconsciously the observer compares the subject of criticism with familiar and personally preferred types. Manet at one time filled his mind with Hals and Goya pictures. Fundamentally criticism is comparison with a personal point of view.

A Mental Gallery.

What are the prejudices most apt to obsess the artist's mind? Assuming that it is an honest mind, free from the bias of self-interest, self-justification and self-praise, what preconceived ideas most warp it? Firstly, since individual taste is the result of all one has loved, admired and learned, there must always be a mental gallery where favorite examples are enthroned, and the more idolatrous the adoration of these gods the greater will be the intolerance of all that differs from them. Besides these, all enthusiasms, ambitions, fads and theories prevent a disinterested attitude of mind. Moreover, the opinions of youth are modified and crystallized by age and the mind loses the power of receiving new impressions. The condition of the eyesight alone makes the mind familiar with certain special appearances rather than others. Then, temperament and personality cause preference for certain shapes and colors, repose or action, reticence or intensity, and as one is emotional, practical or intellectual, so will selection be, for selection is but a form of self-expression.

Many bitter controversies have arisen over different types of composition, technical methods and the use of mediums. Even the jaded appetite is a source of prejudice, for the taste for the bizarre and sensational is only a revolt from convention. The "Futurist" suffers from artistic boredom, while to the conservative he seems demented. How can either view the other's work with fairness?

The Prestige of Reputation.

Again, the prestige of reputation affects opinion greatly. Success is assumed to be evidence of superiority, its absence a sign of incapacity, and the enjoyment of all special privileges, or exclusion from them is a source of bias. But who is without prejudice and self-deception? The Inquisitors of Spain thought themselves the instruments of God. The English openly prayed in Christian churches for the destruction of their enemies, possessed by the conviction of being in the right. Highly educated men take opposite sides on nearly every question. Herbert Spencer says, in that masterpiece of reasoning, "The Study of Sociology," "Perhaps one in ten among us is conscious that his judgment is being warped by prejudice, yet even in him the warp is not adequately allowed for."

A Good Word for Juries.

Artists are perhaps the only craftsmen who voluntarily place their wares before juries of competitors for judgment and exploitation, and it speaks well for the profession that juries work as satisfactorily as they do. Not because of conscious dishonesty are they unfair, but because of preconceived standards. There are many dead men whose pictures are held in high esteem today, whose lives were saddened and embittered by the criticism of their fellow artists, and comparative immunity from attack, no doubt, contributes to the value of their works today.

If it were possible to analyze human minds, characters, and tastes, it would be possible to foretell each person's prepossessions with accuracy. The likes and dislikes of every honest man seem to him the truth, for there is an esthetic as well as a moral conscience, and each to the individual represents the best that he knows. Beyond that none can go. The esthetic, like the moral, conscience is the result of all the influences that have guided and shaped the opinions of the individual. That the esthetic conscience is not infallible has been too often proved. Both Bacon and Dr. Johnson considered Shakespeare a non-entity. In the appreciation of art the only approximate standard is the consensus of opinion of several generations. Hardy egoists are they who assume finality of judgment and assert that they can recognize the permanently beautiful. Are these critics capable of disabusing their minds of all sympathies and antipathies, all predispositions and all preferences? If not, let them admit their limitations and regard the work of others with tolerance and courtesy.

De Witt Parshall.

New York, April 21, 1914.

"GOOSE AND GOLDEN EGG."

"A foolish dame once killed the goose that laid the golden egg. Not more foolish was she than the art juries who, in Pittsburgh, Chicago, Philadelphia, and elsewhere are awarding prizes in such a manner as to destroy public confidence in their disinterestedness and bring the whole system

into disrepute. It is an open secret, confirmed by details in the talk of the studios, that art politics, rather than merit, has governed most of the highest awards in our various cities during the last few years.

"These awards are of large financial value—\$2,000 annually at the Corcoran exhibition in Washington, \$1,500 in Pittsburgh, \$1,000 in Chicago, besides many smaller prizes. They have been founded, most of them in perpetuity, by generous donors, for the encouragement of art and the reward of excellence. Though the cash value can not now be withdrawn, the value in honor is being debased rapidly, and further generosity will be checked by lack of public confidence in the moral stamina of artists as jurors.

"The gold medal of the Carnegie Institute at Pittsburgh, with a cash prize of \$1,500 is awarded this year to Edward W. Redfield for a variation of his usual Winter landscape. The present version is not even good Redfield, and the pretense that it outranks the other 341 pictures in this exhibition is preposterous.

"Mr. Redfield received also the Palmer gold medal and \$1,000 in Chicago last autumn for a similar picture almost as commonplace, and he is the happy possessor of six other gold medals, most of them carrying cash prizes. Besides these, he has received nine silver and bronze medals and other prizes, often of large cash value.

Is Mr. Redfield a Rembrandt to deserve all these gilded laurels?

"The Pittsburgh exhibition has almost the same jury from year to year, with the result that it is stiffening into the mold of a single standard, and it becomes increasingly difficult for any other standard to get a hearing. One finds about the same artists, native and foreign, represented each year, while others of as high quality are absent. Cleverly realistic technique seems to be the ideal of the jury; in conformity with it much brilliant craftsmanship is shown, while many less successful efforts in this kind incur the walls with dull representations of uninteresting objects.

"On the other hand, the 'nonconformists,' the adventurous minds who strive for another ideal than clever realism, get little or no chance in this international show, which should be the most progressive in the country.

"Never was the vital art of any period more experimental, more suspicious of convention, and insistent upon freedom, individuality. Yet in the Pittsburgh show, which should be wide open to fresh winds of influence, one travels mostly indoors among familiar and often meaningless furniture."—Harriet Monroe in Chicago Tribune.

PRAISE FROM FAR AND NEAR.

From the Pacific Coast.

American Art News:

I enclose herewith \$2.00 in payment of my next year's subscription, as per blank. I have no criticism to make of your publication, as I consider it in every way admirable.

Yours very truly,

J. W. Clise.

Seattle, Wash., May 11, 1914.

Actions Speak Louder Than Words.

American Art News Co.:

Enclosed find my check for \$10.00 for subscription to American Art News for five years.

Very truly and sincerely yours,

T. B. Walker.

Minneapolis, Minn., May 12, 1914.

"A Unique Publication."

Enclosed please find my cheque for one year's subscription to your admirable paper. I consider it an unique publication and of great help in keeping the busy artist posted in all art matters here and abroad.

Yours truly,

(Mrs.) Wm. H. Klapp.

80 W. 40 St., N. Y., May 19, 1914.

"A Necessary Publication."

Enclosed please find my subscription. By all means continue the same. I consider the Art News a very necessary publication.

Very respectfully,

Russell W. Thorpe.

Phila., May 18, 1914.

In the Rockies.

Herewith please find my renewal of subscription to the AMERICAN ART NEWS.

Allow me at this time to congratulate you upon the uniform excellence of your paper and to tell you what keen enjoyment it furnishes me each week. To one who is, as I am, deeply interested in all art matters, and so far away from so much in this line, your paper is both refreshing and simply invaluable, and I am happy at this opportunity to express to you the pleasure and benefit your splendid weekly furnishes.

Yours very truly,

James W. Cory.

902 Madison Ave.,

Helena, Montana.

May 11, 1914.

LONDON LETTER.

London, May 13, 1914.

The death of Mr. Thomas J. Barratt of Pears' Soap fame recalls the memorable squabble which took place between him and Sir John Millais with regard to the use of the latter's picture of "Bubbles" as a trade advertisement, and the right of the purchaser to insert further details (e. g., the cake of soap and the lettering) after purchase. According to Mr. Spielmann, who was with the artist when the poster was brought to him for inspection, Millais' annoyance as to the use to which his work had been put was partially diminished by the exquisite care with which the reproduction had been made, and before the interview ended, Mr. Barratt had been able to sow at least the germs of that idea of comradeship between art and commerce which he honestly believed should exist. Mr. Barratt's action certainly laid the seed of much that has since developed in this direction and we may trace to his initiative the forward movement with regard to the beautification of our boardings.

Auction Rooms Busy.

An important sale lasting 5 days will be that at Sotheby's (18-22 May) of A. C. Norman's collection of engravings in mezzotint and line.

Prices ran low at the sale of the remaining works of the late J. H. F. Bacon at Christie's. They included for the most part sketches and studies for various ceremonial groups and £52 was the highest price reached by any one "lot."

The Ashburnham sale has caused some little curiosity as to whether it will be followed by the dispersal of the valuable collection of silver (in all about 35,000 ounces) belonging to the Duchess of St. Albans, who died in 1830, and was at one time the famous actress, Harriet Mellon. This silver has been allowed to remain undisturbed in the strong-room of Coutts' Bank ever since her death.

Royal Academy Sales.

The purchases made on behalf of the nation from the funds of The Chantry Bequest at this year's Royal Academy, include Cadogan Cowper's "Lucretia Borga Rules at the Vatican in the Absence of Pope Alexander V.," Maurice Greiffenhagen's "Women by a Lake," and, among the sculptures, Derwent Wood's bust of Henry James and Charles Hartwell's marble statue of "Dawn." Both the King and the Queen have acquired pictures this year from the Academy. The Contemporary Art Society, under the presidency of Lord Howard de Walden, has purchased D. Y. Cameron's landscape. Ben Ledi's "Early Spring," as well as Walter Sickert's "Army and Navy," the latter of which is to be seen at the Carfax Gallery. A series of etchings and original drawings by Frank Brangwyn has been presented as a donation from England to the Albertina collection in Vienna.

Among other gifts must be recorded that to the National Gallery by Sir Hugh Lane of El Greco's "Vision of St. Francis," and Veronese's "Portrait of a Lady."

Old House Made Art Gallery.

Goodrich House Hatfield, at one time associated with Thomas Goodrich, Bishop of Ely, and which is an admirable example of English domestic architecture, has been converted into The Hatfield Gallery of Antiques, wherein visitors will not only find 36 rooms furnished with interesting examples of genuine Old English furniture, but also lecture rooms, where lectures on the various departments of collecting are also to be enjoyed, and an extensive library placed at their disposal. The gardens, still maintained in their charming old-world style, contain many fine examples of Garden figures in stone and lead, Italian well-heads old iron gates and sundials, and the whole place makes an ideal spot to which to motor from town on a summer's afternoon.

Results of Shipley Sale.

The prices obtained at the sale of the "Old Masters" collected at much cost by the well-known Gateshead collector, Mr. J. A. D. Shipley, would have been amusing, if they were not so pathetic. Three "Rubens" fetched £5, £10 and £12 respectively, in spite of the fact that one covered 60 feet of canvas, while another measured 5 ft. in height. In all 266 pictures were disposed of, the sums paid averaging £4 apiece. If proof were wanted of the economy of employing "expert" advice for the guidance of the amateur, it is surely contained in these most instructive figures.

An interesting departure has been made by the Royal British Colonial Society of Artists which has organized a touring exhibition for South Africa. The pictures and other art works will journey first to Durban, then to Cape Town and thence to Grahamstown and Kimberley. The idea is an excellent one and deserves all success.

In the pleasant little rooms of the Carroll Gallery at 10 George St., Hanover Square, a group of watercolors by N. H. J. Baird, R. O. I., were recently shown. Mr. Baird's drawings, of which one entitled "The Boy" is reproduced in this number, deal largely with themes of rustic horse life. These treat with equal vigor the broncho of the prairie and the workaday steed of the Devonshire farm. His work is sincere and full of real artistic feeling and displays a fine sense of color and of form.

L. G.-S.

Medardo Rosso.

Medardo Rosso, the Italian statue collector, has been living for some years in Paris and, passing through Milan, announces that at the International Exhibition in Venice, he will make an individual exhibition. The fighting artist now the eminent adversary of

PARIS LETTER.

Paris, May 13, 1914.

The annual exhibition of the International Art Union, in connection with the Student Hostel, is on at the Hessèle Gallery, and is being visited by most of the Americans in Paris. The exhibits were chosen by a committee composed of Charles Cottet, Louis Dejean, Georges Desvallières and F. C. Fricseke and the hanging arrangements were entrusted to Miss Florence Esté, Mme. Galtier-Boissière and Miss Beatrice How, who have done their work admirably. The prize of \$200 offered by Mrs. Whitney-Hoff, honorary president of the Union, was awarded to Mme. Galtier-Boissière for her oil, "Le Coffret rouge" and honorable mentions were given to Esther Dumas, Renée Pentecote, Rose Prévost and Else von

of furniture. The prints were even more hotly contested and the prices that they fetched suggest that times cannot be quite as bad as they are made out to be by some people. When such a price as \$3,542 is given for Bonnet's engraving in colors imitating the pastel of the portrait of Mme. Baudouin after Boucher, there must be plenty of people with money to spend. This proof, which was, it is true, exceptionally fine, was bought by M. Pape on behalf of Mme. Brasseur, after a struggle with that keen collector, M. Georges Heine, and M. Danlos. M. Heine, having failed to secure this prize, made sure of the rare color-print by J. R. Smith, the portrait of the celebrated dancer, Mlle. Parisot, which cost him \$2,662. Mlle. Della Torre bought it privately about ten years ago for \$440. Among other buyers of prints were Messrs. Colnaghi & Obach, M. Danlos, M. André Boas, M. Stettiner, M. Gosselin, etc. It will be remarked that the prints averaged \$580 a piece, not bad for these days when the richest men declare that "they haven't a sou." Such a sale shows that the alleged scarcity of money is quite fictitious and merely means that human beings closely resemble sheep and all follow one another; when the bell-wether runs away, they run too. And when they see that there are other people prepared to give a high price for a color-print, they suddenly discover that they have plenty of money after all. Now that the French collectors have discovered that they are not ruined, they will go on; indeed many of them have been buying all the time and chuckling at the temporary disappearance of the American buyer.

Robert Dell.

ART TRADE "READJUSTMENT."

Referring to the death of the late Theron J. Blakeslee, Mr. W. H. Downes says in the Boston Transcript: "The tragedy has more than the usual personal interest of the event for the many Bostonians who knew Mr. Blakeslee and the wonderful ups and downs of his career. In the first place, he met the disaster which closed his Boston business partnership with an expansion in the metropolis which simply amazed his best friends and all observers. Then, in the climax of his new prosperity, came another stumble and embarrassment. Next followed a new growth, both in amount of business and capital, as well as in prestige, which became national and international. It seemed as if he has mastered all the uses of adversity, and that he would never again fail in his special of plucking the flower safely out of the nettle danger. He became the leading dealer in the great English family portraits and other old masters. He not only had precious canvases consigned to him by London and Paris dealers, but he went on voyages of discovery and romantic quests and sentimental journeys—a welcome guest, in the strictest confidence, among the hard-up aristocracy and in genteel younger branches, and nice people who had seen better days, such as Henry James's society novels revel in, picking up his Gainsboroughs and Romneys and Raeburns for American millionaires.

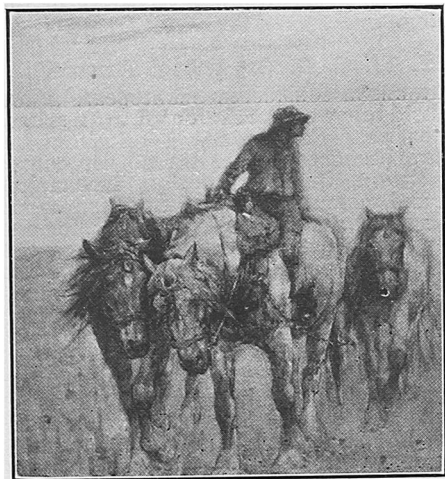
By and by J. Pierpont Morgan died, and his superb, unstinting outpour of millions for good things, etc. stopped. Within about the same eventful period three other great collectors, Altman, Hearn, Widener have died and their Pactolian streams have ceased to float the great prices which have made the record sales of old masters of late years. To be sure, many more multimillionaires are left and some of them are keeping to the Morgan example, which they have been accustomed to follow, of buying paintings and ceramics for investment, even if they be incapable of understanding the real joy in them felt by the university-bred Morgan.

"But the rock ahead for the art dealers, they are finding out, is that Morgan's contemporaries are aged men and soon to follow him. More than that, the next generation shows no sign generally of partaking in their sires' love of paintings, bronzes, and porcelains, taking rather to sports and more money, where, as is usually the case nowadays, they are not fully occupied in holding on to what they have inherited. Formerly a tip to any well-to-do collector, sent by the dealer confidentially and sometimes, would bring him, hotfoot and eager, to see the newest treasure in stock. For the past year or so such notes sent to sons of famous buyers bring either no reply at all or some bitter sarcasm touching on their missing dividends or their impending income tax. Sagacious dealers see nothing for it but a 'readjustment' of the prices of art treasures, in which the inherited collections will have to bear their share unless they help sustain the market by liberal buying."



Pottery Statue of a Chinese Priest. Glazed in Green, Yellow and Cream, 3½ Feet High (Over Natural Size) Tang Period, Ninth Century
On exhibition at the Worch Galleries, 476 Fifth Ave.

Rodin, though formerly his friend, will affirm once more in Venice his revolutionary spirit. He will collect, in his rooms, various works which are abroad.



"THE BOY"

M. H. G. Baird

Recently exhibited at the Carroll Gallery, London

Schmiedebor for oils, Laure Chavannes and M. R. Loisada, for watercolors; Jeanne Jozon, for sculpture; and Mme. Ciechanowska for decorative art. The American exhibitors include Florence Esté, Helena Dunlap, Grace Turnbull, Mrs. Catherine Watkins, Mrs. Scott Bower, Jane Peterson, Theresa Thorp, Eleanor Norcross, Florence McGillivray, etc.

Some Recent Sales.

High prices were paid for 18th century French furniture at the sale of Baron Michel de Gunzburg's collection, May 5, which made a total of \$51,940 for 218 lots. The pictures were few and unimportant. The second sale of the stock of Seligmann Bros. on May 5th and 6th realized a total of \$26,450, the prices being good.

The most successful sale yet held this season was that of the collection of Mlle. Della Torre, sold by MM. Lair-Dubreuil and Henri Baudouin, May 7th. The total was \$100,600, of which the 86 prints made \$49,962 and the 37 other lots, consisting of furniture, Saxe and Chinese porcelain and a few other objects, \$50,638. The suite of drawing-room furniture covered with Aubusson Louis XVI tapestry which fetched \$13,640, was bought by M. Fix-Masseau, no doubt for M. Renault, of motor-car fame, the underbidders being Mme. Chauvière and M. Stettiner. Mr. Williamson, M. Jaubert, M. Touzain and M. Norbert Pain were among other buyers

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

- Berlin Photographic Co., 305 Madison Ave.—Graphic works printed at Pan Press of Berlin, to June 1.
- Cottier Galleries, 718 Fifth Ave.—Oils by modern foreign artists.
- Miss Counihan, 59 East 52 St.—Collection of old furniture and period interior decorations.
- Daniel Gallery, 2 West 47 St.—Group of American painters, to June 30.
- Ehrich Galleries, 707 Fifth Ave.—R. de Ruffajell's Egyptian antiquities, to May 30.
- Folsom Galleries, 396 Fifth Ave.—Works by American artists.
- The Gorham Co., Fifth Ave. and 36 St.—Bronzes and garden-pieces by American Women Sculptors, to May 29.
- Goupil Galleries, 58 West 45 St.—Monotypes and original etchings in color, to May 30. Bronzes by Rembrandt Bugatti.
- Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.
- Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.
- Louis Katz Art Galleries, 103 West 74 St.—Wood block prints in colors by Margaret Patterson, to June 30.
- Kraushaar Galleries, 260 Fifth Ave.—Oils by Whistler, Zuloaga, Fantin-Latour, Luks, Courbet, Legros and Matthew Maris, May 25 to June 25.
- Little Gallery, 15 East 40 St.—Jewelry by Miss Margaret Rogers and Frank Gardner Hale, to May 30.
- Macbeth Galleries, 450 Fifth Ave.—American pictures, to May 30.
- Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.
- Montross Gallery, 550 Fifth Ave.—Modern American paintings.
- Municipal Art Gallery, Washington Irving High School, 16th St. and Irving Pl.—Exhibition of drawings from "Life" by Orson Lowell, and work by public school art teachers, to May 30.
- National Arts Club, 119 East 19 St.—Special show of sculpture, to May 31.
- National Society of Craftsmen, 119 East 19 St.—Thumbbox exhibition. Jewelry by Miss Margaret Rogers of Boston.
- New York Public Library, Print Gallery (Room 321).—Works by Sir Francis Seymour Haden. Stuart Gallery (Room 316)—Etchings by Frank Brangwyn and 15th and 16th century engravings—on indefinitely. Illustrations and original plates by John Leech and cartoons and illustrations by the late Sir John Tenniel. Color etchings of New York by C. F. W. Mielzatz.
- Powell Gallery, 983 Sixth Ave.—Work of Clinton Peters Art Classes, to May 20.
- Reinhardt Galleries, 565 Fifth Ave.—American oils, to May 30.
- Mrs. Ruthrauff's Studio, 294 West 92 St.—Pastels and oils by Harper Pennington, to May 26, 4 to 6 P. M.

CALENDAR—OUT-OF-TOWN.

- Boston—Copley Gallery—Works by Kenyon, Kaula, Noyes and Gallagher. Vose Gallery—Early American paintings. Public Library—Etchings by Dwight C. Sturges—Doll and Richards, Watercolors by Elizabeth Spaulding. Milton Public Library—Drawings and watercolors by Misses Newhall and Jackson.
- Buffalo—Albright Gallery—Ninth annual exhibition of works by American artists.
- Chicago—Art Institute—Paintings by Harold and Laura Knight. Roullier Gallery—Etchings in black and white and colors by Donald Shaw McLaughlin and etchings by Herman Webster and Katherine Kimball. Thurber Galleries—Oils by W. J. Beaulieu, G. Cimiotti, Jr., Howard Giles, A. Schneider, H. F. Waltman and W. D. Paddock. Anderson Gallery—Oils by J. E. Irving Couse. Fine Arts Shop—Mexican scenes in oil by John S. Witttrup. O'Brien's Gallery—Oils by American artists. Palette and Chisel Club—Sculptures by Emory P. Seidel.
- Detroit Museum—Paintings and drawings by Henry Reuterdahl, and works by Leon Bakst, to June 1.

Indianapolis—Y. M. C. A. Gallery—Oils by William Scott. Twentieth Century Club—Oils and pastels by Misses M. T. Ayer and Marion Howard.

Indianapolis—Art Association—Thirteenth annual exhibition of the work of the students of the Art School of the John Heron Institute, June 3-14.

Logansport Art Association—Oils by noted women artists.

Milwaukee—Art Society—American etchings and paintings of flowers and gardens.

Nashville—Panthelon, Centennial Park—National Fine Arts and Arts and Crafts exhibit, to Sept. 1.

Philadelphia—Plastic and Sketch Clubs—Academy Fellowships annual exhibition.

Pittsburgh—Carnegie Institute—Annual International Exhibition, to June 30.

San Francisco—Institute of Art—Annual Spring exhibition.

St. Louis—City Museum—Oils by Elizabeth Wentworth Roberts.

Toledo Museum—Paintings by Gardiner Symons, Philip Little and Henry Reuterdahl. Etchings by Louis Henri Calewaert and classical and historical rugs.

Washington, D. C.—Smithsonian Institution, Gallery of Art—Our Glory Battleship "Oregon" and other pictures of the sea by William F. Halsall.

COMING ART AUCTIONS.

New York.

- Anderson Auction Co., Anderson Galleries, 284 Madison Ave.—Books and autographs from the collections of Mrs. Henry P. Quincy of Boston and J. Maus Schermerhorn of New York, Monday and Tuesday afternoons, May 25-26. Part VI of the Library of the late Benson J. Lossing, letters, documents and pamphlets relating to the Revolution, War of 1812, and Civil War, Wednesday afternoon, May 27. Literary and historical letters collected by the late Rev. Edwin F. Hatfield, Wednesday afternoon, June 3. Autograph letters and documents of American interest, including letters of Lincoln and Washington, from the library of the late Bishop W. C. Doane of Albany and other sources, Thursday and Friday afternoons, June 4-5.
- Metropolitan Art Association—Anderson Galleries, 15-17 East 40 St.—Etchings and engravings, ancient and modern, from the estate of Mrs. William M. Bullard of New York and others on exhibition to sale, Tuesday evening, May 26. Collection of porcelains, jades, crystals and Oriental objects of art generally made by Soy Tseng and consigned by William L. Richard of Shanghai, on exhibition to sale, May 27-28.
- Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Estate sales of rich furniture and art objects from various estates—also from the country place of the late Mrs. Virginia C. Benedict (Frederick R. Couder, Att'y), rich period cabinetry, draperies, Oriental rugs and art objects, May 23 and following week days.

Abroad.

- Amsterdam—Under the direction of Freder. K. Muller & Co.—Old Masters, sketches and studies from the Heseltine and Richter collection, including 32 Rembrandts, May 27-29.
- Berlin—Amsler & Ruthard—Collection Zur Mühlen, St. Petersburg, and Count Stroganoff, Rome. Dürer, Rembrandt, etc., May 25-29.
- Berlin—R. Lepke and H. Helbing—The celebrated art collection of the late Baron A. v. Oppenheim of Cologne, October.
- Cologne—Heberle—Copper prints, sketches, autographs, etc., end of May.
- Frankfurt-on-Main—J. St. Goar and F. Lehman—Views of cities from the Toll-Koblenz collection, May 26-31.
- London—Christie's, McCulloch collection theby's—Third part of Huth library, June 2-12.
- Milan—Palazzo Cova—Collection Cavalieri Ferrara: sketches and paintings by old masters, May 25-30.
- Munich—Galerie Helbing—Autograph collection, in which are 49 Goethe letters, June 2-3.
- Paris—Galerie Georges Petit—Renaissance art objects, June 2-5. Galerie Crespi—Old Masters, June 4. Marquis de Biron—Drawings, pastels, painting sculptures, objects of art and furnishings, etc., June 9, 10 and 11. Galerie Steengracht—Old Masters, June 9.
- Leipzig—Boerner, Chodowiecki collection of early prints and 200 original sketches, June 3-6. Napoleon collection, portraits, battle scenes and caricatures, June 3-6.

EXHIBITIONS NOW ON

Lessore's Bust of Connaught.

A bust in plaster of the Duke of Connaught by a young English sculptor, Frederick Lessore, which figured in his recent exhibitions at Ottawa, Montreal and Toronto, and was fully noticed in the ART NEWS at the time is now on view at M. Knoedler & Co., 556 Fifth Ave. The work is well modeled and most striking as a likeness.

Audobon's Birds at Kennedy's.

There is now on view to June 13 at Kennedy & Co.'s, 813 Fifth Ave., a collection of 60 odd prints from the plates of Audobon's Birds of North America. These remarkable productions in color are to be examined there in larger number than usual and are fascinating from both the ornithological and the artistic standpoint. There is also displayed a capital series of color etchings by T. F. Simon, the views being of Paris, French towns, Amsterdam and Algiers. Several of the plates are Winter scenes including one of Prague.

Etchings by Haden.

In the Print Gallery (room 321) at the Public Library the exhibition illustrating the "Making of an Etching" was replaced on May 1, by one of etchings by Sir Francis Seymour Haden. This collection of his work, one of the few large and notable ones, forms part of the S. P. Avery collection of prints which is the very backbone of the Library's portfolios of 19th century etchings. The very completeness of the collection here placed on view in its entirety obviously offers a complete view of the various manifestations of Haden's art.

There is the usual case, full of literature, writings about Haden and writings by him, for he wielded the pen as vigorously and authoritatively as he did the etching needle. A number of portraits of Haden by Legros, and others, add their note of interest.

Scotch Heraldry.

Kennedy & Co. at 813 Fifth avenue have on sale an exhibition de luxe of "Heraldry in Scotland" with 300 illustrations, many being in color, by J. H. Stevenson, advocate and unicorn pursuivant, and ust published by James Maclehoose and Sons of Glasgow. There is an etched frontispiece by D. Y. Cameron of the Royal Arms of Scotland, carved on the Abbey Church of Melrose.

"Luminos" by W. C. Cornwall.

William Caryl Cornwall recently gave an exhibition of individual and original pictures which he calls "Luminos" at the City Club. Seven decorative landscapes were shown in the darkened billiard room, darkened because the pictures are painted on glass or other transparent surface and are arranged with strong light back of them which gives the impression of looking through a window at an effective landscape. The process is decidedly new in pictorial art and well worth study.

Coming Travel Exhibition.

An exhibition of art objects and pictures, etc., that pertain to travel will open in the Municipal Art Gallery, Irving Place, June 1. The leading Transportation companies will loan posters, pictures, ship models, etc. The idea of the display is excellent and its date most timely.

An exhibition of works by a group of artists, including Jessie Arms, Emily Grace Hanks, C. Bertram Hartman and Telford Paulin, was recently held at St. Marks-in-the-Bouwerie. A reception was given at which Mme. Olinsky sang Polish and folk songs. Miss Aspinwall was hostess of the evening.

Y. W. C. A. Art School Awards.

The annual exhibition of students' work was held this week at the Y. W. C. A. school studios, at 7 East 15 St. Work from the various branches of the three year course was shown, including design, mechanical cast, and memory drawing, modeling, wood carving, interior decoration, watercolor and oil painting, costume sketching and art embroidery. The object of the course, under the direction of the Misses S. A. Walker, H. M. Turner, Ethel Williams and Maud Rand, is to form a sound fundamental training in all forms of applied art. Robert Henri and Jonas Lie awarded the scholarships. Among the first year students F. Ahrens and Mrs. G. Sekv received scholarships. M. Lewis and H. McKay honorable mentions, and V. Field the prize for the best design. E. Kip was awarded the second year scholarship, M. Jackson and F. Ballard receiving mentions. D. Schiller received the third year prize and H. Horne the embroidery class scholarship.

C. Peters Art Class Work.

There is now on view at the Powell Art Galleries, 983 Sixth Ave., the sixth annual exhibition of the Clinton Peters Art Classes, consisting of portrait studies and nude life studies in ail, with an occasional watercolor. The general average of work is high and it is to be noted that a number of the workers are employed during the day, one of them being a waiter. Miss Metty Peters, the instructor's daughter, has a capital portrait of a young girl Miss Martha Ehrlich and among other work of especial note are Virginia Alderson, Tracy Hopfin, Lucien Bouchot, R. L. Moore, Michael J. Kopsco, Ludovic Andraud, A. R. Walcott, A. G. Schneider and David Norman Novak.

MORRIS ON "INVITED SHOWS."

Mr. Harrison S. Morris, formerly Art Director of the Penna. Academy, has sent the following letter to the Phila. Public Ledger:

"In the circular sent out by me as U. S. Comm. Gen. to the Roman Exposition of 1911 I took pains to say: 'Objects already well known and passed by juries to the standard exhibitions will be invited, but a jury of representative artists will be formed for the judgment of works offered and due notice will be given to every American artist of the date of its meeting.' It was thus known to every possible contributor that pictures and sculpture would be invited. I do not recollect the exact number offered to the jury, but conceive the figures given may be nearly correct. They included engravings, black-and-whites, miniatures and sculpture; hence the oils accepted were in larger proportion than is implied by the statement made.

"A salient point was the kind of jury that passed on the work. It consisted of John W. Alexander, William M. Chase and J. Alden Weir. Nobody could charge them with bias or unfairness and their judgment could not be influenced by art-politics.

"These three unimpeachable artists chose the works, and if any mal-content had placed what was taken alongside of what was invited, he would have accused the jury of exercising charity instead of critical judgment. The only poor works in the show were those let in by the indulgence of the jury.

"If I had depended on jury work alone for any show I should have had nothing to take to Rome in competition with the world. As it was, the cream of American art was there.

After all, it is the business of good management to please and interest its public. To afford the half-baked a showroom is not the only aim, though that, too, should have its part, and does have its part, in a large exhibition skillfully planned.

The trouble at the Pa. Academy, which has given rise to the ART NEWS letters lies not in the system, but how it is applied. If you have taste and tact, judgment and sympathy and honor, and you know the field thoroughly, you can make a great exhibition of American art in the only way such an exhibition can be formed—by invitation and jury combined. If you don't know how the scheme fails. That's all.

Harrison S. Morris.

A Russian Woman Painter.

Countess Olga Stenbock-Fermor has made an individual exhibition at the "Famiglia Artistica," Milan. She has been painting for two years and interprets coloring so well as to remind one of the greatest modern colorists—Monticelli for instance. Countess Stenbock has a special sympathy for Nature and prefers to paint those flowers which are appropriate to the locale where painted. She has provided almost a school of her own. Following the advice of the Italian painter, Filiberto Minozzi, known in America, Stenbock-Fermor will soon make herself known there also. Few women painters possess such vigor and originality as this one. In Milan she is having a great success and her works will soon be sought by amateurs.

A Precious Book.

A German review announces that the family of Prince von Ligne possesses a book, bearing the title of "The Passion of Christ," and believed to be the only copy in the world. The letters are cut out in uniform and precision, such as to appear made by machine. For the reading the sheets are one white, one blue alternately. It is not exact though, that the book in the possession of the Von Ligne family is unique. The Civic Library of Bergamo (Lombardy) has a collection of prayers with cut-out letters. Between the two sheets of the book a very thin black silk tissue makes the letters stand out. The book was in possession of the Comozzi family, and, in 1864, it was given as a present to the Library of Bergamo by the Senator G. B. Comozzi.

CHICAGO.

Six New York artists, all members of the Salmagundi Club, W. J. Beuley, G. Cimiotti, Jr., Howard Giles, A. Schneider, H. F. Waltman and W. D. Paddock, have fifty oils at Thurber's. This is the same exhibition which attracted attention at the Phila. Art Club last month, and it is repeating its earlier success here. Beuley's "Early Morning, East River," Cimiotti's "September Afternoon," Howard Giles' nudes, "Enigma" and "Southern Sun," Schneider's "Morning, Central Park," Waltman's "Through the Trees," Paddock's "Italy," are notably good pictures. Paddock has nine small sculptures on show.

A new double Spring exhibition at Roulier's is a large collection of original etchings by Herman Webster and original etchings by Katherine Kimball. There are new mezzo-tints, in colors, in one of the galleries, a history in portraiture of European celebrities, men and women. Donald Shaw MacLaughlan's etchings are still on exhibition in another gallery.

J. E. Irving Couse has a score of his characteristic canvases depicting the Taos N. M. Indians on exhibition at Anderson's. Couse sets the red people in their native environment with sensitive appreciation of their life.

Bolton Brown's oils are leaving the Fine Arts Shop—and an assemblage of forty-six paintings of Mexican scenery, done in the open country by John S. Wittrup, are in process of installation. This artist is one of the first refugees to arrive in Chicago from the land of fierce battling, and escaped from perils that promised fatal finishes to himself. He was at Vera Cruz at the time of the greatest danger and likewise in Mexico City—and he says he got away while the "getting" was possible. The paintings are fervid portrayals of the country. The exhibition is an event of much local interest. The patronesses are: Messrs. Walter M. Cite, O. Iverson, S. C. Iverson, Andrew Hummeland, A. A. Thorp, Ewald Diersen, George Nervig; Misses Louise Populorum, Estelle Populorum, Charlotte Lunceford.

There's a show of "single" examples at O'Brien's, and some of the artists represented are: H. G. Wymorsky, James Maris, F. Hopkinson Smith, Daniel Garber, Adam Emory Albright Potthast.

The Art Institute Alumni Association made its third pilgrimage, May 16, up the North Shore, and invaded Adam Emory Albright's famous log studio in Hubbard Woods. There were 200 in the party and there was plenty of space for everybody in the eighty-four feet long log edifice. The enviroing Albright landscape which the artist has kept in a state of "primitive nature," was much admired.

Frederick Frary Fursman is en route from Europe to join Marshall Walter Clute in the leadership of the Saugatuck, Michigan, encampment art school. More than a score of Chicago artists now are enrolled to study and paint the coming summer amid this picturesque scenery.

H. Effa Webster.

CINCINNATI.

Edward Volkert, one of the local men who are really producing, is showing forty-nine of his canvases at the Closson galleries. Mr. Volkert was a pupil of Frank Duvenek and says he has always influenced him strongly. He pays high tribute to Mr. Duvenek's ability as a teacher as well as an artist. Since Mr. Volkert's departure into landscape painting, nature has been his constant guide, but his drifting into cattle painting was more or less a happy accident, due to the fact that eight years ago he, one day, saw a group of cattle browsing in the sunshine, which so appealed to him as a fine composition that he made a study of it. His artist friends were so delighted with the way he handled the subject and advised him so strongly to continue painting cattle that since then he has painted little else. Mr. Volkert's New York studio is in Bronxville and it is near this studio that he paints most of his cattle pictures.

"The waiting Herd" was exhibited in Paris several years ago and the artist was made a member of the Société Internationale des Beaux Arts.

One of L. H. Meakin's largest canvases "Entrance to Gloucester Harbor," has been presented by the class of 1913 to Hughes High School of Cincinnati. The canvas was painted about 1893 and near the cottage, where Meakin and Duvenek were painting, on Easter Point.

M. L. Alexander.

Montclair (N. J.)

There is now on exhibition, at the Art Museum, a collection of paintings by William Baxter Closson. Mr. Closson is one of the most skilled wood-engravers of America, but of recent years has given his attention to painting also. Those who have watched the development of his art are aware of the rapid strides he has made, and the success he has achieved.

BOSTON.

In the front room at the Copley Gallery, a collection of pochades is interesting material Messrs. Kenyon, Kanla, Noyes and Gallagher contributing to this effect. Henry Kenyon, erstwhile of Providence, R. I., now a resident of Ipswich, Mass., exhibits twelve or more spontaneous sketches. This painter has a gift at "Sky Making." He paints clouds with real appreciation for form, color and atmosphere. He also chooses uncommon and original motifs. William J. Kaula has eleven small pictures, all well observed, and handled in a competent manner. Many of these subjects were found in Vermont and show the picturesque nature of this State. Gloucester is well understood by George L. Noyes, and his spirited sketches of harbor and vessels are full of the color and atmosphere of the place. A still life example also shows this painter's talent in another direction.

An admirable seascape by Sears Gallagher adds to the collection and is almost Monet like in broken color effect. The figures of children on the beach are alive and interesting.

In the main gallery there is a large decorative canvas by Richard Andrew. This fine work shows the painter at his happiest in a field in which he has undoubted ability and deserves more than passing notice.

An early portrait of Colonel John Trumbull is also on exhibition in the enterprising Copley Gallery. Highly interesting from a historical point of view, it has, too, a certain charm, due to the naive and unaccomplished manner of presentation, and one is glad that it has been rescued from the obscurity in which it has remained for many years.

In Museum and Library.

In the Fine Arts department of the Public Library there is an exhibition of about forty etchings by Dwight C. Sturges. His Boston motifs attracted favorable notice when seen at his show at Doll and Richards in January, and many of them are seen here once more with pleasure. "T Wharf," "Tunnel Hall," "Public Garden" and "State House" deserve particular mention.

At the Milton Public Library the exhibition of drawings and water-colors by Misses Newhall and Jackson continues to attract visitors.

In the small gallery at Doll & Richards, Elizabeth Spaulding is showing a group of water-colors, several of which have recently been seen at the annual exhibition of the New Haven Paint and Clay Club.

At the Vose Gallery the collection of early American paintings still attracts much attention.

John Doe.

INDIANAPOLIS.

Special exhibitions, which are attracting visitors to the John Herron Art Institute at present, include that of the "Society of Painters of the Far West," landscapes by Elizabeth Wentworth Roberts, of Boston, sculptures by Robert Noble Burnham of Boston, and a collection of arts and crafts, assembled under the auspices of the American Federation of Arts.

A "one man" show of twenty oils by Gardner Symons, which opened May 3, includes many of the artists' recent canvases. The Corcoran prize picture "Breaking of the River Ice" holds the place of honor in the West Gallery, but "Winter Glow" with snow covered river banks at sunset and a marine "Under a Blue Sky" are also much admired. Mr. Symons has the happy faculty of combining realism, impressionism, and the sense of decorativeness.

At the annual meeting of the Indianapolis Art Association in April, Mr. Harold Haven Brown was re-elected director of the John Herron Art Institute. A report showing the variety of ways in which the exhibits at the Institute are made adaptable to the use of the public school children was enthusiastically indorsed as an important feature of the educational value of the Museum. Two eastern art educators, who recently visited the Art Institute, are quoted as saying that "nowhere in the country is more intelligent work being done with the children."

The work of a young local colored artist William Scott a pupil of H. O. Tanner is now on exhibit at the Y. M. C. A. gallery. Scott is a successful figure and landscape painter who received his first art education in the public schools of this city and later worked his way through the Chicago Art Institute School and Julien's in Paris. He has exhibited in the Paris Salon and Royal Academy. His "Rainy Night, Etaples" was presented to the John Herron Art Institute last year, by the colored citizens of Indianapolis. One of Scott's mural decorations in a public school for colored children in this city, called "The Fountain of Knowledge," shows a teacher surrounded by children of his own race.

R. T. K.

PHILADELPHIA.

The Quarterly Bulletin of the Pa. Museum of which Dr. Edwin Atlee Barber is the editor, notes the acquisition of a series of three Tanagra statuettes, the gift of Mr. F. R. Kaldenberg, a number of examples of rare pottery and porcelain, the gift of Mr. John T. Morris and Mrs. Hampton L. Carson, a beautiful bowl of Roman Madrepore glass and a fine Chinese carved red lacquer vase of the date 1736-1795. The 42nd annual report of the Fairmount Park Art Association issued by the association of which Mr. Leslie W. Miller is the secretary, contains some interesting details concerning the "Ellen Phillips Samuel Bequest" providing for statutory "emblematical of the History of America," to be erected in Fairmount Park bordering the Schuylkill River.

At the tenth annual reunion of the class of 1904 of the University of Pa., June 16, Dr. R. Tait McKenzie's statue of Benjamin Franklin will be unveiled. A description of the figure has already appeared in the ART NEWS. A well-designed pedestal by Prof. Paul P. Cret, gives to the sculptor's work a dignified architectural setting and bears inscriptions that have been carefully studied out with reference to the period of Franklin's life the statue illustrates. Hon. Jas. M. Beck, L.L. D., of N. Y. will deliver the address. He was also the orator of the day at the unveiling of John J. Boyle's statue of Franklin in front of the Phila. Post-Office some years ago, and his suggestion at that time led to the presentation of a replica of that statue to France which is now at Passy near the philosopher's former residence. A portrait of Franklin, supposed to be by J. F. de l'Hôpital, painted in 1779, has been presented by Lieut. Joseph Beale, U. S. N., as an offering from his family in memory of his father Joseph Beale, an alumnus of 1831.

Eugene Castello.

PASADENA—LOS ANGELES.

Closely following Miss Mary Steward Dunlap's Eighth Annual Exhibition of oils in Southern California in her own studio, thirty of her oils are shown at the Shakespeare Clubhouse. The lure of the sunsets in the Pacific drew her to Cala, but she has looked inland as well as seaward. "Mt. Rainier," "Mt. Shasta," "The Happy Isles, Yosemite Valley," and "The Turn of the Tide," are among the works shown.

A loan exhibition has been given at Throop Institute, of oils by Benjamin Chambers Brown, by the Pasadena Music and Art Association, as a testimonial to the artist. Mr. Brown has long been a resident of Pasadena. Of the 74 paintings shown, "California" is conspicuous for poetic feeling and fine composition.

Charles Louis Turner has exhibited recent paintings at the gallery of the Bentz art store, Pasadena. Foreign subjects and views from La Jolla were shown.

At the Merick Reynolds' Gallery, during March, paintings by Elmer Wachtel and Marion Kavanaugh Wachtel were shown. Mr. and Mrs. Wachtel have found many pleasing subjects in the High Sierras, "Midsummer," "San Antonio," "Santa Paula Valley," and "Clearing Sky—Santa Ana Mountains," are especially pleasing.

Miss Fannie Duvall's exhibition of oils and pastels, at the Steckel Gallery, Los Angeles, showed well-drawn subjects from France and California. Refined color characterized the exhibit, "Autumn's Gift," "Rue Jarvin, Paris," and "Old Street, Moret," were all attractive.

OTTAWA.

The National Gallery of Canada has accepted the loan from the Ehrich Galleries New York of an important picture by Luca Giordano. The picture is admittedly an excellent example of the artist's work, masterly in drawing and coloring and painted with a dash and freedom expressive of the artist's nickname which translated means "make haste."

Examples of the work of the following Canadian artists have recently been added to the collection of the National Gallery: E. Wyly Grier, "Portrait of the Artist"; C. W. Jeffreys, "Winter Afternoon"; T. Green, "The Creek"; F. Challoner, "Her Heart's Desire"; Owen Staples, "Sonata"; T. Thomson, "Moonlight"; A. Lismor, "Road Through the Bush"; O. R. Jacobi, "Landscape"; Miss Bell (Mrs. Eastlake), two pastels, "Japanese Children at Play" and "Happiness."

The attendance at the Gallery during the past year to May 1 last has been over 63,000 as against 40,000 the preceding year.

Grand Rapids.

The paintings belonging to the Grand Rapids Art Association are on exhibition in the St. Cecilia building. The general exhibit of the Michigan Art Association collection, composed of pictures by American contemporary artists, were placed on view April 24.

HARTFORD, CONN.

Pending the opening of the recently finished wing of the now completed Morgan Museum, an important selection of prints is on exhibition in the so-called "Morgan room" of the Museum. These prints are from the Cassius Welles collection and are presented by William C. Russell. One of the rarest and most beautiful objects of this collection (which includes a few drawings), is a study in aquatint, by Claude Lorraine's master, Agostino Tassi. Of the etchings there is a very superior proof of Rembrandt's little portrait of himself. A superb proof of Jacob Ruysdael's famous plate of "The Great Tree," a superior little Adrian Van Ostade, "Butchering the Pig"; a composition of demons by Aldegraver; a "Knight," by Albrecht Dürer, and a number of very superior proofs of copper engravings are also shown.

The removal of Henry C. White to permanent residence at Waterford, Conn., takes from Hartford an interesting private collection of modern American oils and pastels. Mr. White, who is an admirer of the art of Dwight Tryon, has gathered a number of admirable examples, including a remarkable marine, "The Sea at Sunrise," and several landscapes in oil and pastel. Mr. White also possesses some exquisite pastels by Thomas W. Dewing, some of the rarer Whistler lithographs, a rich "Venice" by W. Gedney Bruce, a sunny marine with nudes by Childe Hassam, a portrait study (of Mr. White) by Walter Griffin, portraits by Will Howe Foote and George R. Wheeler (the latter a study of Mrs. White as a child), some impressionistic portraits by the late Mary Williams, and several free and delicate etchings by Alexander Schilling.

The Morgan Museum porcelain room is exhibiting, through the courtesy of Miss Alice Webster Stillman, two fine pieces of Colonial metal ware—a great silver tankard by John Cony and a pewter candlestick by Hugh Quick. Cony (Boston, 1656-1722) was one of the eminent silversmiths of colonial days, who worked in a simple though ingenious style and finished with much care and refinement. Cony, who is said to deserve the distinction of having engraved the first plates from which paper money was printed in America, used an interesting device as a trade mark, consisting of a crown on a shield with the initials "IC" and a little rabbit (cony).

Hugh Quick's candlestick is a remarkable design in many ways.

A memorial window of unusual artistic excellence, the design of Frederick S. Lamb, executed in the Lamb studios in New York, is being placed in the First Universalist Church by William H. Dearborn, in memory of his wife, Helen Cushing Dearborn, and their children.

James Britton.

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Special Announcement.

The selling season of 1913-14 is now closing but consignments of Paintings, Prints, Objects of Art, Books, and Autographs are being received for sale next season. Correspondence with owners and executors is invited. Expert information free. Beautiful new galleries and unequalled facilities for the exhibition and sale of the largest collections.

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ART AUCTION SALES.
(Continued from page 2)**Oriental Art Sale.**

An unusually interesting and important collection, embracing porcelains, jades, crystals, bronzes, brasses and Oriental art objects generally, is now on exhibition at the Anderson Galleries, Madison Avenue at 40th Street, and will be sold at the last art sale of the season in these galleries, next Wednesday and Thursday evenings and Thursday afternoon, May 27-28 next.

The collection was formed by a prominent Chinese official, Soy Tseng, formerly Viceroy of Wuchang, from whom it was purchased by Mr. William L. Richard, of New York, who is auditor of the Standard Oil Company at Shanghai. When he returned to this country, Mr. Richard brought the collection with him, but when he decided to go back to China for another period of service there, he consigned it to the Anderson Galleries for unrestricted public sale.

There are nearly 800 lots in the catalog and the display is a very handsome one, full of variety and interest.

Galerie Crespi Sale.

The illustrated catalog of the old paintings of the Italian, Spanish, German, Flemish and Dutch Schools, of the famous Galerie Crespi of Milan, to be sold in Paris at the Georges Petit Gallery on June 4, has just been received and may be consulted at the ART News office. It has been prepared by Marcel Nicolle with the assistance of Emile Dacier of the Bibliothèque Nationale. Among the notable works in the collection are a "Holy Family," by Lotto; a "Virgin," by Foppa; a "Nativity," by Borgognone; "The Virgin of the Ave Maria," thought to be started by Leonardo, and finished by Ambrogio de Predis; a "Madonna," by Beltraccio; a "St. Jerome," by Luini; a "Madonna," "Ecce Homo," "Adolorata" and a "Christ Blessing," by Solario; a "Pieta" of Ferrari and a "Mater Amabilis" of Corregio, to cite a few in a long list of masterpieces.

The Marquis de Biron Sale.

The sumptuous catalog of the first sale of the Marquis de Biron's collection, a real "collection d'amateur," which is to be sold at the Galerie Georges Petit in Paris on June 9, 10 and 11, includes drawings, pastels, paintings and sculptures, principally of the French school of the 18th century objects of

art and furnishings of the 18th century and the First Empire, ornamental bronzes, etc. The catalog which is illustrated with excellent photogravures in sepia includes drawings by Boucher, Chardin, Clodion, David, Fragonard, Galliard, Greuze, Ingres, Latour, Prudhon, Rembrandt, Robert, Roslin, Rubens, St. Aubin, Van Loo, Watteau, paintings by Dubufe, Ingres, Lawrence, Prudhon, Robert, and Watelet and sculptures by Beauvais, Bernin, Boizot, Nini, Canova, Clodion, Houdon, Lecomte, Lemoyne, Le Pautre, Pajou, Guenard, Ramey and Renaud.

Houdon Busts Sold.

Four busts by Houdon, sold for \$17,960 May 18 at a sale of part of the Charles André collection in Paris. A bust of the sculptor in terra cotta, fetched \$7,020; another bust of himself \$1,840; a bust of the sculptor and his daughter, Anne A. Houdon, brought \$5,080 and a terra cotta bust of Claudine Houdon, \$4,020, some \$1,020 more than the "experts" valuation.

A XV century French tapestry, appraised at \$10,000, went for \$10,120, to Mr. Colin.

Bullard and Coe Sale.

A large crowd attended the opening session at the Anderson Art Galleries Tuesday night of the collection of pictures owned by Mrs. W. M. Bullard and Mrs. E. F. Coe and consigned by Mrs. J. F. Lovejoy and others, which totaled \$7,852.

The pictures that brought more than \$200 were as follows:

"The Schism After the Theological Discussion," Vibert; F. Desmaldt.....	\$1,200
"Stable Interior with Sheep and Chickens," Verboeckhoven; F. B. Williams.....	550
"Devotion," Meyer Von Bremen; R. McManus.....	500
"Maiden Meditation," Lenoir; John Fenning....	425
"The Wounded Dove," Perrault; L. Warren....	375
"An Arab Horseman," Schreyer; Stephen Buick.....	265
"The Riding School," Goubie; Elijah George....	240
"The Prayer," Merle; F. B. Williams.....	235
"The Shepherd and His Flock," Colland Leem- putten; J. Earle.....	225
"A Rocky Glen," Courbet; John Fenning.....	225
"Street Scene in Cairo," Gerome; J. C. Evans....	210

At the concluding session, May 20, "Horses and Cattle Plowing," by the late W. M. Hunt, was sold for \$3,250 to Mr. J. M. Fisk.

145 pictures fetched \$17,303.50. "Landscape, Ville d'Avray," given to Corot, was sold to Mr. C. M. Te for \$400. B. C. Koekkoek's "Coming Storm" to Mr. Henry Schultheis for \$335; Ridgway Knight's "Gossip" to Pring Brothers for \$760, and Richet's "Pool in the Forest" to "A. B." for \$375, and his "The Woodland Road" to Mr. Browning for \$310.

Sale of the Crespi Gallery (of Milan)

MM. LAIR-DUBREUIL and HENRI BAUDOUIN (assisted by MM. Trotti & Cie, and Jules Féral, experts) will offer for Sale by Auction at the

GALERIE GEORGES PETIT, 8 rue de Sèze, PARIS

on THURSDAY, 4 JUNE, 1914, at 2 p. m., the above Famous Collection of PICTURES by the OLD MASTERS of the Italian, Spanish, German, Flemish and Dutch Schools.

Private View on Tuesday, 2 June, Public View on Wednesday, 3 June, from 1.30 to 6 p. m.

Sale of the Charles FAIRFAX MURRAY Collection of London

MM. LAIR-DUBREUIL and HENRI BAUDOUIN assisted by M. JULES FÉRAL, expert, will offer for sale by auction at the

Galerie GEORGES PETIT, 8 rue de Seze, Paris, on Monday, June 15, 1914, at 3 p. m. the above Collection, including **IMPORTANT WORKS** by Antonello de Messine, G. Bellini, S. Botticelli, F. Boucher, A. Brouwer, A. Durer, A. Van Dyck, Th. Gainsborough, Hondecoeter, N. Lancret, N. de Largilliere, P. Lorenzetti, Antonio Moro, Hans Muelich, Rembrandt, Sir Joshua Reynolds, Andrea Solario, etc.

Private View on Saturday, June 13; Public View on Sunday, June 14

Collection of the MARQUIS DE BIRON

(FIRST SALE)

MM. Lair-Dubreuil and Henri Baudouin (assisted by MM. Paulme and Lasquin, Jules Féral and Mannheim, experts) will offer for sale by auction at the

GALERIE GEORGES PETIT, 8 rue de Sèze, PARIS

On Tuesday, 9 June, 1914, and two following days, at 2 p. m., a portion of the above collection including superb DRAWINGS, PASTELS, PAINTINGS AND SCULPTURES chiefly of the French School of the XVIIIth Century. WORKS OF ART and OBJECTS OF VERTU of the 18th Century and the First Empire. OLD FRAMES IN CARVED WOOD AND GILDED BRONZE, DECORATIVE BRONZES, ETC., ETC.

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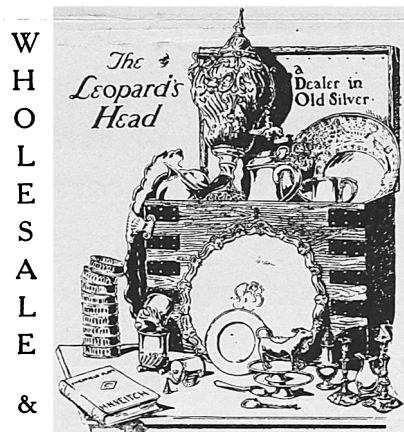
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FURNITURE**HENRY NEWTON VEITCH**2 Carlton Street, London, S.W.
(Two doors from Regent Street).Slicer Sale.
An autograph letter, Abraham Lincoln's, dated Washington, June 1, 1848, to the Rev. Henry Slicer, chaplain of the U. S. Senate, together with addresses of Congress and funeral solemnities at the death of John Q. Adams, and a facsimile page of "The New York Times" containing the announcement of the death of President Lincoln, brought the top price at the Slicer sale May 15 at the American Art Galleries, W. Swann, as agent, gave \$205 for the three pieces.**Americana at Andersons.**

A copy of "The Birds of America, from Drawings Made in the United States and Their Territories," by Audubon, with 500 colored plates, brought the top price May 19 at the sale of American books at the Anderson Galleries, May 19. W. F. Nichols gave \$125 for the set of eight volumes.

The sale was concluded Wednesday with a grand total of \$1,141. An undated Philadelphia edition of "The North American Sylva," by F. A. Michaux and T. Nuttall, brought \$27.50.

Hodgkins' Sale at Sotheby's.

The fourth day's sale of the Hodgkins' library at Sotheby's May 15 brought in \$5,041; total \$14,944. Quaritch paid \$410 for Philip Melancthon's copy of Homer's "Iliad and Odyssey," a first edition Aldine, A. D. 1518. Melancthon presented this copy to Martin Luther; it contains innumerable notes in Melancthon's own hand.

Christie's Sale of Old Masters.

"Juvenile Musicians," a small painting by Franz Hals, on a panel, 10½ inches by 8¼ inches, went to Wertheimer for \$15,750, the top price, at Christie's sale of pictures by old masters May 15, at which "the Holy Family," by Murillo, was bought by Sully for \$12,075. It is from Sir Lawrence Dundas's collection, and with three other Murillos was brought from Spain about 1760. Colnaghi gave \$6,037 for "A View in a Dutch Town," by De Hooghe, signed and dated 1673; he bought a "Portrait of Mrs. Joshua Iremonger," by J. Highmore, for \$1,890, and a "Portrait of Joshua Iremonger, Esq.," by Sir Joshua Reynolds, for \$2,100. "A Merry Party in the Open Air," regarded as one of Jan Steen's finest works, went to Kleinberger for \$5,775. Agnew gave \$2,520 for a "Portrait of a Prince of the Asturias" by P. Moreelse. "A River Scene, Moonlight," by A. Van Der Neer, brought \$2,520; another Van Der Neer, "A Frozen River Scene, Daylight,"

Antony Roux Sale in Paris.

The sum of \$160,670 was realized May 19 at the first day's sale of the collection of modern pictures which belonged to the late Antony Roux, a friend of Corot and Rodin. The best prices were as follows:

"Santa Maria della Salute," by Ziem, \$12,800; "Fort Saint-Ange," by Corot, \$10,000; "Fisherman at the Edge of a Pond," by Corot, \$9,200; "Windmills on the Banks of the Escaut," by Ziem, \$8,400; "A Moor and His Horse," by Delacroix, \$7,600; "Cart at the Gate of Abbeville," by Corot, \$7,400; "Equality in the Face of Death," by Gustave Moreau, \$6,200; "Head of a Young Woman," by Gustave Ricard, \$5,960; "The Beach at Yport," by Corot, \$5,200; "Moses in the Bulrushes," by Gustave Moreau, \$4,600; "View of Genoa from the Doria Palace," by Corot, \$4,200; "Orestes and the Furies," by Gustave Moreau, \$4,700.

The sale was concluded May 20. M. Roux was a close personal friend of Rodin, and several works by the sculptor brought high prices.

A marble, "Woman with a Flower," bearing the inscription, "Made with pleasure for my friend Roux, Rodin," brought \$6,800. \$6,320 was paid for Rodin's bronze of "The Man with the Serpent," which he is said to have modified to some extent to suit Roux's taste. The original plaster of the same work brought \$5,120. "The Idyll," a well-known bronze group, never copied, according to Rodin, brought \$4,710.

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